

THE UNIVERSITY *of* EDINBURGH

College of Humanities and Social Science
School of Arts, Culture and Environment Music

Portfolio of Compositions

Collected scores, supporting software and audio samples, audio
and video documentation

Shiori Usui

Submitted to The University *of* Edinburgh
for the degree of

Doctor of Philosophy

Supervisors

Prof. Nigel Osborne Prof. Peter Nelson

2011

Declaration

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published (or written) by another person nor material which has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgment has been made in the text.

Shiori Usui
30th September 2011
Edinburgh, UK.

Acknowledgments

I would like to thank my PhD supervisors, Prof. Nigel Osborne and Prof. Peter Nelson, for the guidance and opportunities they have provided over the last four years, which was bolstered by the encouragement and help offered by other staff and student colleagues working in the Music Department at the University of Edinburgh.

I would especially like to thank Alfredo Caponnetto, Owen Green, Luke Drummond, Lauren Hayes, Vroni Holzmann, Benjamin Lang, Philip Sawyer, Jake Spence, Ryan Somerville, Stuart Taylor, Kevin Thornton, Julian Wagstaff, Sean Williams and Ling Zhang, who supported me in preparation for the PhD submission.

Finally, I would like to thank my parents Kazuo Usui and Fumiko Usui, my sister Asuka, my brothers Akio and Takuji, my grand father, Kazuyuki Yazaki, my grand mothers Itoko Yazaki and Yoshiko Usui, my brother in law Jason Fisher, and all my dearest friends for their unconditional support and belief through this and previous times. Without this, completion of this portfolio would not have been possible.

To my parents Kazuo Usui and Fumiko Usui
To my sister and brothers Asuka, Akio and Takuji
To my supervisors Nigel, and Peter
To my dearest friends

With love
愛をこめて。ありがとう。

Contents

Full Scores

1. *Inhaling/Exhaling* for brass quintet and piano (ca. 3'40'')
2. *from scratch* for skin, percussion, accordion and live electronics (ca. 10'00'')
3. *Laughter* for symphony orchestra (ca. 10'00'')
4. *Untitled No.1* for clarinet, djembe and piano (ca. 7'50'')
5. *On the Threshold of Genjitsu* for viola, cello and fixed media (ca. 5'40'')
6. *Tuning into paranoia* for bass clarinet, double-bell trumpet and MELE (Motion Enabled Live Electronics) (ca. 12'00'')
7. *Mumbling through stethoscope* for organ and flute (ca. 7'40'')
8. *Hiroshima* for a whole body interactive system (ca. 13'40'')
9. *Oppressed Vibrations* for symphony orchestra (ca. 10'00'')
10. *Colours in White* for an organ with mechanical action (ca. 6'00'')
11. *In Digestion* for string orchestra (ca. 6'00'')
12. *Digested Resonance* for symphony orchestra (ca. 6'00'')
13. *Scrap Metal* for scrap metals and string quartet (ca. 20'00'')

Appendix

1. *Windy Song for Nigel* for bass voice and accordion (ca. 3'40'')
2. *Gem Box - Brahms meets Sachiko M* - for piano, piano frame, violin, cello and sine waves (ca. 4'00'')

CD – Audio CD

Audio recordings of the works and audio examples of sounds used in the works

1. *Inhaling/Exhaling* for brass quintet and piano

From CD: *Fools Me*

CD production: Edited by Lucy Keany

CD commissioned by New Media Scotland

CD Mastering by Sean Williams

Published by Fools in Print 2009

Date: 18 September 2007

Place: Philharmonie Essen, Germany

Performers: John Kenny (bass trombone), Carnyx Youth Brass Ensemble:
Brendan Musk (trumpet), Peter Longworth (trumpet), Helen
Beauchamp (horn), and Patrick Kenny (tenor trombone), and Shiori
Usui (piano)

Commission: *Inhaling/Exhaling* commissioned by Philharmonie Essen and
Deutschlandfunk

2. *from scratch* for skin, percussion, accordion and live electronics

Date: August 2007

Place: Müzzzuschlag, Austria

Performers: The members of *Klangforum Wien* (Bjoern Wilker, skin and
percussion), Krassimir Sterev, (accordion) and Shiori Usui (live
electronics)

Recorded by: Shiori Usui

3. *On the Threshold of Genjitsu* for viola, cello and fixed media

From CD: Encounters

Date: April and May 2009

Place: The Reid Concert Hall, The University of Edinburgh, Edinburgh,
UK.

Performers: Michael Beeston (viola) and Mark Bailey (cello)

Recording, Mixing and Mastering: Sean Williams and Derek Williams

4. *On the Threshold of Genjitsu* [Audio Example 1] Playing pegs
5. *On the Threshold of Genjitsu* [Audio Example 2] Playing near nut
6. *On the Threshold of Genjitsu* [Audio Example 3] Playing tailpiece
7. *On the Threshold of Genjitsu* [Audio Example 4] Other side of bridge
 - Near the bridge
8. *On the Threshold of Genjitsu* [Audio Example 5] Other side of bridge
 - Middle position
9. *On the Threshold of Genjitsu* [Audio Example 6] Other side of bridge
 - Wool
10. *On the Threshold of Genjitsu* [Audio Example 7] Other side of bridge
 - Wool and strings

11. *Mumbling Through Stethoscope* for organ and flute

Date: August 2009
Place: St Michael and All Saints, Edinburgh, UK.
Performers: Philip Sawyer (organ), Louisa Gard (flute)
Mixing and mastering: Sean Williams
Commissioned by: Duo da Chiesa

12. *Oppressed Vibrations* for symphony orchestra

Performance: 11 June 2011
Performers: Edinburgh Contemporary Music Ensemble conducted by James Lowe
Place: The Reid Concert Hall, Edinburgh, UK.
Recording, mixing and mastering: Luke Drummond

13. *Oppressed Vibrations* [Audio Example 1] The Natural Harmonics
14. *Oppressed Vibrations* [Audio Example 2] Growing Sound
15. *Oppressed Vibrations* [Audio Example 3] The Horse Whinny
16. *Oppressed Vibrations* [Audio Example 4] Scraping Timpani
17. *Oppressed Vibrations* [Audio Example 5] Timpani followed by glissandi
18. *Oppressed Vibrations* [Audio Example 6] Cymbal on Timpani
19. *Oppressed Vibrations* [Audio Example 7] Cymbal on Snare Drum

- 20. *Oppressed Vibrations* [Audio Example 8] Bongo
- 21. *Oppressed Vibrations* [Audio Example 9] Tam-tam
- 22. *Oppressed Vibrations* [Audio Example 10] Tailpiece of Viola

- 23. *Colours in White* for an organ with mechanical action

Date: May 2010
Place: Karuizawa, Japan
Performer: Philip Sawyer (organ)
Commissioned by: Philip Sawyer

- 24. *Colours in White* [Audio Example 1] 8 Gedackt, half-drawn, air based
- 25. *Colours in White* [Audio Example 2] 8 Gedackt, half-drawn, pitch based
- 26. *Colours in White* [Audio Example 3] Bar 38
- 27. *Colours in White* [Audio Example 4] Ending of the piece

- 28. *In Digestion* for string orchestra (concert recording)

Date: 31st March 2011
Place: Jordan Hall, New England Conservatory, Boston, MA, U.S.A.
Performers: A Far Cry
Recording, mixing and mastering: Jesse Lewis
Commissioned by: A Far Cry

- 29. *Digested Resonance* for a symphony orchestra (workshop play through)

Date: 21st February 2011
Place: City Halls, Glasgow, UK
Performers: BBC Scottish Symphony Orchestra, conducted by Matthias Pintcher
Recording provided by BBC SSO

- 30. *Scrap Metal* [Audio Example 1] Scraping the surface of METAL H with a hammer.
- 31. *Scrap Metal* [Audio Example 2] Hitting Metal H with a wire beater.
- 32. *Scrap Metal* [Audio Example 3] Hitting, shaking and scraping METAL G with a hammer.
- 33. *Scrap Metal* [Audio Example 4] Scraping edge 1 of METAL H with a metal beater A.

34. *Scrap Metal* [Audio Example 5] Hitting METAL M against METAL H with a hammer.
35. *Scrap Metal* [Audio Example 6] Hitting one end of METAL L with a thin aluminum sheet.
36. *Scrap Metal* [Audio Example 7] Cutting edge 2 or 3 of METAL H with a hacksaw and lifting it either up or down.
37. *Scrap Metal* [Audio Example 8] Cutting outer edge of METAL D with a hacksaw.

38. *Windy Song for Nigel* for bass voice and accordion

Date: 1st June 2008

Place: The Queen's Hall, Edinburgh, UK.

Performers: Robert Rice (bass) and Merima Kljucio (accordion)

Recorded by: Shiori Usui

39. *Gem Box* [Audio Example 1] Scraping area B with a metallic water pipe.
40. *Gem Box* [Audio Example 2] Scraping area B with a super-ball beater.
41. *Gem Box* [Audio Example 3] Scraping the metallic tuning pin of the piano frame with a switch.
42. *Gem Box* [Audio Example 4] Hitting the area A with a bass drum beater and damping the strings with another hand immediately.
43. *Gem Box* [Audio Example 5] Scraping the two strings in area B very quickly with the wooden beater and dampening the strings with another hand immediately after.

DVD 1 – Data DVD

Supporting software and audio samples

1. Max/MSP patch and one supporting audio sample for *from scratch*
2. Max/MSP patch and four supporting audio samples for *On the Threshold of Genjitsu*
3. Supercollider code and one supporting audio sample for *Tuning into paranoia*
4. Supporting audio samples for *Hiroshima*

The samples prepared by Shiori Usui:

Angry Voice - L. Shoulder

High Frequency (with assistance by Michael Cullen)

Low vibration (with assistance by Michael Cullen)

Radio

Stomach Sound

Two Voices

Yoko Voice

Area H > Wood (Cooking 1)

Area I > Wood (Cooking 1)

Area A - C > Fire (Cooking 2)

Area D - H > Fire (Cooking 2)

Area K > Water 1 (Cooking 2)

Area L > Water evaporation & water boiling (Cooking 2)

The samples prepared by Vangelis Lympouridis:

Breaking Dishes

Clock

Cooking 1 (except the ones mentioned above)

Cooking 2 (except the ones mentioned above)

Traffic

Wind L & R

5. Three supporting audio files for *Gem Box - Brahms meets Sachiko M -*

DVD 2

Performance documentation by video

1. *Untitled No.1* for clarinet, djembe and piano
2. *Tuning into paranoia* for bass clarinet, double-bell trumpet and MELE (Motion Enabled Live Electronics)
3. *Hiroshima* for a whole body interactive system
4. *Gem Box - Brahms meets Sachiko M* - for piano, piano frame, violin, cello and sine waves